

2003-2004



Handel AND Haydn sm SOCIETY

189TH SEASON



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An Italian Christmas



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Program

2003-2004 Season

Friday, December 19, 8.00pm
 Saturday, December 20, 8.00pm

John Finney, conductor

Sunday, December 21, 3.00pm
 NEC's Jordan Hall, Boston

Concerto Grosso, Op. 8, No. 6, "Christmas Concerto"
Grave-Vivace • Largo • Vivace

Giovanni Torelli
 (1658-1709)

Missa *Hodie Christus natus est*
Kyrie • Gloria • Credo • Sanctus • Agnus Dei

Giovanni Pierluigi da Palestrina
 (c. 1525-1594)

Concerto Grosso, Op. 6, No. 8, "Christmas Concerto"
*Vivace-Grave-Allegro • Adagio-Allegro-Adagio
 Vivace • Allegro • Pastorale: Largo*

Arcangelo Corelli
 (1653-1713)

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—INTERMISSION—

Magnificat
 Jill Malin and Gail Plummer Abbey, sopranos
 Susan Byers Paxson, alto

Nicola Porpora
 (1686-1768)

Concerto Grosso, Op. 5, No. 6, "Christmas Concerto"
Grave-Vivace • Largo • Vivace

Giuseppe Sammartini
 (1695-1750)

Magnificat
 Janice Giampa, soprano
 Kamala Soparkar, alto
 Mark Sprinkle, tenor
 Paul Guttry, bass

Francesco Durante
 (1684-1755)

This concert is lovingly dedicated to the memory of Donald Tripp Estabrook.

The program runs for approximately one hour and forty five minutes.

The audience is respectfully asked to turn off all electronic watches, paging devices, and cellular phones during the performance.

The Handel and Haydn Society is funded in part by the Massachusetts Cultural Council, a state agency.

Program Notes

A Christmas in Italy

The "Christmas concerto" is a special kind of concerto, something we associate with Corelli and his concerto "written for Christmas night." But many other Italians also composed special concertos for Christmas services. Giovanni Torelli, for example, produced his own

NOTES IN BRIEF



Giovanni Pierluigi da Palestrina

Our Christmas celebrations today are a mix of many different customs from many different times. Italy in the eighteenth century was the birthplace of one of our most popular customs: in Naples, a practice developed of creating elaborate crèche scenes involving Mary, Joseph, the infant Christ, and all kinds of local figures. Among these were, of course, the shepherds who had been told of Christ's birth while "keeping watch over their flocks by night." The music of 18th-century Italy had its own sonic equivalent to these crèche scenes. This was the Christmas concerto, where the rustic bagpipes of the shepherds were introduced into the art-music of the orchestra. Our concert tonight is a celebration of what 18th-century Italians would have heard at Christmastime: no Christmas carols, no Rudolph, but instead a series of concertos written to be played in church on "the most holy night of Christmas," a Renaissance mass on a Christmas theme, and two splendid settings of the *Magnificat*, Mary's great song of thanksgiving.

Christmas concerto in Bologna before Corelli's more famous concerto was published. Torelli's Op. 8 concerti were actually published after his death in 1709. No. 6 begins with a rich "Adagio" that gives way to a 12/8 "Vivace" which features a series of pastoral drones. A highly Vivaldian "Largo" follows, with the two solo violins trading rhapsodic figuration. The work closes with a brilliant 2/4 dance, full of triplets and drones; again, the rustic sound of bagpipes lies behind this music.

The same Christmas service that would have featured a concerto grosso like Torelli's might well have included a mass-setting like Palestrina's, from a century before. Palestrina was deeply involved with the Renaissance movement to make religious music clear and understandable. His *Missa Hodie Christus natus est* is a fine example of his later style: not only impeccably crafted, but wonderfully transparent in its textures.

This mass, like many of Palestrina's 104 masses, is based on one of his own motets. *Hodie Christus natus est*, an eight-voice motet written in 1575, is in turn based on a Christmas antiphon. Palestrina uses the motifs of this short motet as the melodic seeds from which an entire mass blossoms. The triple-time section that ends the motet with the text "noe! noe!" (a version of "noel! noel!"), turns up in the mass to mark the end of sections and to underline appropriately joyous phrases.

Like Palestrina, Arcangelo Corelli came to Rome as a young man and spent almost his entire professional



Arcangelo Corelli

life there. By Corelli's time, Rome had become a splendid city of glittering salons. Corelli quickly became celebrated as a virtuoso violinist, whose aristocratic playing raised the status of instrumental music to a new level. Thanks to his wealthy patrons, Corelli could afford to spend years polishing his concerti grossi. One contemporary listener marveled at their "alternation of solo and tutti, forte and piano, so that the ear is ravished, as is the eye by the alternation of light and shade." They were published after Corelli's death by his devoted second violinist. The eighth concerto of this set has the title "written for Christmas night," and it closes with a spacious and elegant "Pastorale" in 12/8.

The musical riches of eighteenth-century Naples are only just beginning to be rediscovered today. At the time, Naples was not only one of the largest cities in Europe but one of the most important centers of music. Its conservatories produced the singers, players, and composers that filled the opera houses of other countries. One of the most distinguished Neapolitan composers was Nicola Porpora, who composed over 44 operas. His career included a lengthy stay in London, where he became Handel's great operatic rival.

Porpora was also music teacher at one of the famous *ospedale* of Venice for over a decade. These orphanages were actually elegant finishing

schools, with a high level of music training in their curriculum. Porpora worked at the Incurabili, which despite its unpromising name boasted one of the best orchestras in Venice. His *Magnificat* was composed for his students there, with a four-part women's chorus of divided sopranos and altos. Its opening is grand; in contrast, the answering phrase "et exultavit" is taken by a solo soprano accompanied by a discreet bass-line played by the violins. This triple section takes care of a good deal of the text. After a contrasting adagio setting of "Et misericordia," another triple section covers the rest of the verses. The work ends with a grand "Gloria Patri" and a lilting "Sicut erat," with a final definitive two-chord "Amen."

(Eighteenth-century) Naples was not only one of the largest cities in Europe but one of the most important centers of music.

Giuseppe Sammartini, or "San Martini," as he was often known, was the brother of the prolific Giovanni Battista Sammartini. They were both oboists, and developed an excellent reputation in Milan. Giuseppe left to seek his fortunes in London, where he became well-known as an oboe

virtuoso, and played in Handel's opera-band. His overtures and concerti enjoyed a great popularity in the later eighteenth century; they were played at the Concert of Ancient Music more frequently than any other Italian music. His Opus 5 set of concerti grossi from 1747 features a Christmas concerto in tribute to the English passion for Corelli. This one has touches of a more modern sensibility: the second movement, for example, is a forward-looking Rondo. The last movement, following Corelli's example, is an extended Pastorale.

The *Magnificat* which closes our program was thought for many years to be by the gifted G.B. Pergolesi, the famous Neapolitan who died young. Scholars now assign it instead to his teacher Francesco Durante, an equally gifted if lesser-known composer. Durante was possibly the only composer in Naples not to write for the opera house; instead, he produced sacred works, and spent much of his career as the head of several distinguished Neapolitan conservatories.

Durante's style is a mix of old and new. He revered the contrapuntal masters of the past, particularly

the *stile alla Palestrina*. In his own works, he incorporates this older style into a modern *galant* context, producing an effect that Grétry described as "contrepoint sentimentale." You can hear this in the very opening of his *Magnificat*, where the sopranos sing the ancient psalm-tone, accompanied by an elegant halo of bowed vibrato from the strings. The rest of the verses alternate between up-to-date arias, with sighing appoggiaturas and expressive chromaticism and "churchly" counterpoint. The work closes with a musical pun on "sicut erat in principio:" as it was in the beginning, the psalm-tone returns, but with a new and inventive accompaniment.

-Robert Mealy

Robert Mealy is the Handel and Haydn Society's Christopher Hogwood Research Fellow for the 2003-2004 season. A scholar and performer, Mr. Mealy has recorded and toured with many period instrument ensembles, including Sequentia, the King's Noyse, Les Arts Florissants, the Boston Camerata and Handel and Haydn. He frequently writes on music, and teaches historical performance at Harvard and Yale.

Festive Bagpipes

Today the overwhelming soundtrack for the Christmas season is the ubiquitous round of Christmas carols. In the eighteenth century, there was another sound that marked the season, a specific and unusual sonority. This was the time of year when itinerant bagpipers of the Italian countryside would come into town to serenade the statues of the baby Jesus set up on street corners. If the shepherds were from the south, they would play the *zampogna*, an Italian bagpipe with a very deep drone. Its two chanters allowed the player to create lilting melodies in thirds. In northern Italy, a similar instrument was known as the *piva*, from which comes Handel's term "Pifa" for his "Pastoral Symphony" in *Messiah*.

The *zampogna* players of Italy were as far-ranging as the Peruvian pan-pipers of today. There are reports of Italian bagpipers turning up in cities as far away as Stockholm and Paris; perhaps, like today, the generous impulses of citizens in the Christmas spirit made these journeys worthwhile. The characteristic sound of these instruments, with their deep drones, their octave doublings, and their sweet melodies in thirds, inspired many 18th-century composers. Handel recalled their tunes in London when he was composing *Messiah*. In Leipzig, Bach used the sound of the *zampognari* in the second cantata of his *Christmas Oratorio*. In this program you will hear some of the earliest occasions when this rustic sound was brought into art music, in the same way that the Christmas shepherds were brought into the fabric of urban life.

Artist Profiles

John Finney, conductor



John Finney has been recognized as a musician of great vitality and versatility in his work with several Boston-area ensembles. Since 1987, Mr. Finney has been conductor of the Heritage Chorale in Framingham, and has led that chorus in performances of such major works as Verdi's *Requiem* and Mendelssohn's *Elijah*. He has been the Director of the University Chorale of Boston College since 1993 and has directed the ensemble on concert tours in major cities throughout the

world. He was recently appointed Conductor of the Boston College Symphony Orchestra and given the title of Distinguished Artist-in-Residence at Boston College. Mr. Finney is also Director of Music for the Wellesley Hills Congregational Church. He has been the Handel and Haydn Society Chorusmaster since 1990, and was named Associate Conductor in 1992, directing many of the Society's performances at New England Conservatory's Jordan Hall and Symphony Hall, including Handel's *Messiah* in 1997. Mr. Finney is widely praised for his harpsichord and organ playing: he holds degrees in organ performance from the Oberlin College Conservatory of Music and The Boston Conservatory. He is on the faculty of The Boston Conservatory, and taught for six years at the Academy for Early Music in Bressanone, Italy.

Handel and Haydn Society

Under the leadership of music director Grant Llewellyn and conductor laureate Christopher Hogwood, the Society is a leader in historically informed performance, specializing in music for chorus and orchestra from the Baroque and Classical eras. Each Handel and Haydn concert is distinguished by the use of instruments, techniques, and performance styles typical of the period in which it was composed. Now in its 189th season, the Society has a long tradition of musical excellence, including the American premieres of Handel's *Messiah* (1818), which the Society has performed every year since 1854, Haydn's

The Creation (1819), Verdi's *Requiem* (1878) and Bach's *St. Matthew Passion* (1889). Recent seasons have offered collaborations with prominent jazz artists, a series of semi-staged operas, and weekend-long festivals. Handel and Haydn has been featured nationwide on NPR's acclaimed "SymphonyCast" program and on numerous recordings, including Sir John Tavener's *Lamentations and Praises* for which it won a 2002 Grammy® Award. The organization's Educational Outreach Program brings the joy of classical music to more than 10,000 students each year in over 50 public schools throughout Massachusetts.

Handel and Haydn Society Orchestra

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Daniel Stepner, concertmaster

Joan & Remsen Kinne Chair

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VIOLIN II

Linda Quan

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VIOLA

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BASS

Robert Nairn

Amelia Peabody Chair

ORGAN

Michael Beattie

Handel and Haydn Society Chorus

John Finney, Chorusmaster

The Cabot Family Chorusmaster Chair

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SOPRANO

Gail Plummer Abbey

Roberta Anderson

Susan Consoli

Janice Giampa

Jill Malin

ALTO

Katharine Emory

Susan Byers Paxson

Kamala Soparkar

Susan Trout

TENOR

Murray Kidd

Randy McGee

Arthur Rawding

Mark Sprinkle

BASS

Jonathan Barnhart

Peter Gibson

Paul Guttry

The Handel and Haydn Society Chorus is funded in part by a generous gift from the Wintersauce Foundation.



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in early February for your exclusive
preview of our exciting 2004-2005 season,
Grant Llewellyn's fourth as Music Director.



Program Texts

Giovanni Pierluigi da Palestrina

MISSA HODIE CHRISTUS NATUS EST

Kyrie eleison. Christe eleison.

Kyrie eleison.

Gloria in excelsis Deo. Et in terra pax hominibus
bonæ voluntatis. Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te. Gratiasagimus tibi
propter magnam gloriam tuam. Domine Deus, Rex
cælestis, Deus Pater omnipotens. Domine Fili
unigenite Jesu Christe. Domine Deus, Agnus
Dei, Filius Patris. Qui tollis peccata
mundi, miserere nobis. Qui
tollis peccata mundi, suscipe deprecationem
nostram. Qui sedes ad dexteram
Patris, miserere nobis. Quoniam tu solus
sanctus. Tu solus Dominus. Tu solus Altissimus, Jesu
Christe. Cum Sancto Spiritu in gloria
Dei Patris. Amen.

Credo in unum Deum. Patrem omnipotentem,
factorem cæli et terræ, visibilium omnium et
invisibilium. Et in unum Dominum Jesum Christum,
Filium Dei unigenitum. Et ex Patre natum ante
omnia sæcula. Deum de Deo, lumen de lumine,
Deum verum de Deo vero. Genitum, non factum
consubstantiale Patri: per quem omnia facta
sunt. Qui propter nos homines et propter nostram
salutem descendit de cælis. Et incarnatus est de
Spiritu Sancto ex Maria Virgine: Et homo factus
est. Crucifixus etiam pro nobis sub Pontio
Pilato, passus et sepultus est. Et resurrexit tertia
die secundum Scripturas. Et
ascendit in cælum: sedet ad dexteram
Patris. Et iterum venturus est cum
gloria judicare vivos et mortuos: cuius
regni non erit finis. Et in Spiritum

*Lord, have mercy upon us. Christ, have mercy
upon us. Lord, have mercy upon us.*

*Glory be to God on high. And on earth peace to
men of good will. We praise Thee. We bless Thee.
We worship Thee. We glorify Thee. We give thanks
to Thee for Thy great glory. O Lord God, heavenly
King. God the Father almighty. O Lord, the only
begotten Son, Jesus Christ. Lord God, Lamb of
God, Son of the Father. Thou that takest away
the sins of the world, have mercy upon us. Thou
that takest away the sins of the world, receive our
prayer. Thou that sittest at the right hand of the
Father, have mercy upon us. For Thou alone art
holy. Thou alone art the Lord. Thou alone, Christ,
art most high. With the Holy Ghost in the glory of
God the Father. Amen.*

*I believe in one God. The Father Almighty, maker
of heaven and earth and of all things visible and
invisible. And in one Lord, Jesus Christ, the only
begotten Son of God, begotten of his Father
before all worlds. God of God, light of light, very
God of very God, begotten, not made, being of
one substance with the Father: by whom all things
were made. Who for us men and for our salvation
came down from heaven. And was incarnate by
the Holy Ghost of the Virgin Mary: and was made
man. And was crucified also for us under Pontius
Pilate, suffered and was buried. And the third day
He rose again according to the Scriptures. And
ascended into heaven, and sitteth at the right
hand of the Father. And he shall come again with
glory to judge both the living and the dead, whose
kingdom shall have no end. I believe in the Holy
(Please, turn page quietly)*

Sanctum Dominum et vivificantem. Qui ex Patre Filioque procedit. Qui cum Patre et Filio simul adoratur et conglorificatur. Qui locutus est per Prophetas. Et unam sanctam catholicam et apostolicam Ecclesiam. Confiteor unum baptisma in remissionem peccatorum. Et exsperco resurrectionem mortuorum. Et vitam venturi sæculi. Amen.

Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth.
Pleni sunt cæli et terra gloria tua.
Hosanna in excelsis.

Benedictus qui venit in nomine Domini.
Hosanna in excelsis.

Agnus Dei qui tollis peccata mundi:
miserere nobis. Agnus Dei qui tollis
peccata mundi: miserere nobis. Agnus Dei
qui tollis peccata mundi: dona nobis
pacem.

Ghost, the Lord and giver of life, who proceedeth from the Father and the Son, who with the Father and the Son together is worshiped and glorified. Who spake by the Prophets. I believe in one holy catholic and apostolic Church. I acknowledge one baptism for the remission of sins. And I look for the resurrection of the dead. And the life of the world to come. Amen.

*Holy, holy, holy, Lord God of hosts.
Heaven and earth are full of Thy glory.
Hosanna in the highest.*

*Blessed is he who cometh in the name of the Lord.
Hosanna in the highest.*

Lamb of God that taketh away the sin of the world, have mercy upon us. Lamb of God that taketh away the sin of the world, have mercy upon us. Lamb of God that taketh away the sin of the world, grant us peace.

12

Nicola Porpora
MAGNIFICAT

Magnificat anima mea Dominum.

Et exsultavit spiritus meus in Deo salutari meo.
Quia respexit humilitatem ancillæ suæ. Ecce
enim ex hoc beatam me dicent omnes
generationes. Quia fecit mihi magna; Qui potens
est, et sanctum nomen ejus.

Et misericordia ejus a progenie in
progenies timentibus eum.

Fecit potentiam in bracchio suo,
dispersit superbos mente cordis
sui. Depositus potentes de sede,
et exaltavit humiles.
Esurientes implevit bonis et
divites dimisit in anes. Suscepit Isræl
puerum suum, recordatus misericordiæ suæ; Sicut
locutus est ad Patres nostros Abraham et semini
ejus in sæcula.

My soul doth magnify the Lord.

And my spirit hath rejoiced in God my Savior. For He hath regarded the lowliness of His handmaiden; for behold, from henceforth all generations shall call me blessed. for he that is mighty hath magnified me and holy is His name.

*And His mercy is on them that fear Him
throughout generations.*

He hath shewed strength with His arm; He hath scattered the proud in the imagination of their hearts. He hath put down the mighty from their seats, and hath exalted the humble and meek. He hath filled the hungry with good things; and the rich He hath sent empty away. He remembering His mercy hath holpen His servant Isræl. As He promised to our forefathers, Abraham and His seed forever.

Gloria Patri et Filio et
Spiritui Sancto.

Sicut erat in principio et nunc et semper
et in sæcula sæculorum. Amen.

Francesco Durante
MAGNIFICAT

Chorus

Magnificat anima mea Dominum. Et exsultavit
spiritus meus in Deo salutari meo. Quia respexit
humilitatem ancillæ suæ.

Ecce enim ex hoc beatam me dicent omnes
generationes. Quia fecit mihi magna; Qui potens
est, et sanctum nomen ejus.

Aria and Chorus

Et misericordia ejus a progenie in progenies
timentibus eum. Fecit potentiam in braccio suo,
dispersit superbos mente
cordis sui.

Chorus

Deposit potentes de sede,
et exaltavit humiles. Esurientes
implevit bonis et divites
dimisit in anes.

Duet

Suscepit Isræl puerum suum, recordatus
misericordiæ suæ; Sicut locutus est ad Patres
nostros Abraham et semini ejus in sæcula.

Chorus

Gloria Patri et Filio et
Spiritui Sancto. Sicut erat in principio et nunc et
semper et in sæcula sæculorum. Amen.

*Glory be to the Father, and to the Son, and to the
Holy Ghost!*

*As it was in the beginning, is now and ever shall
be, world without end. Amen.*

*My soul doth magnify the Lord. And my spirit
hath rejoiced in God my Savior. For He hath
regarded the lowliness of His handmaiden; for
behold, from henceforth all generations shall call
me blessed. for he that is mighty hath magnified
me and holy is His name.*

*And His mercy is on them that fear Him
throughout generations. He hath shewed strength
with His arm; He hath scattered the proud in the
imagination of their hearts.*

*He hath put down the mighty from their seats,
and hath exalted the humble and meek. He hath
filled the hungry with good things; and the rich He
hath sent empty away.*

*He remembering His mercy hath holpen His
servant Isræl. As He promised to our forefathers,
Abraham and His seed forever.*

*Glory be to the Father, and to the Son, and to the
Holy Ghost. As it was in the beginning, is now and
ever shall be, world without end. Amen.*

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15

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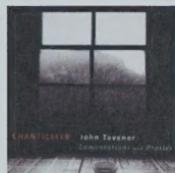
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